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2004 Festival to Spread Out Across the Continent

In 2004 the Guild will sponsor Mini-Festivals across North America, and perhaps beyond, instead of holding a single International Festival. This year the Guild's Executive Board is focused in planning process to strengthen the Guild. Since festival events bring in new members, what better way to increase Guild membership than to hold weekend and other events in many locations?

The theme for these Festivals will center on Renewal and Rebirth with appropriate local variations. A committee of the Board, ably headed by Chapters and Regions Director Merle Wade, has established some parameters for these events, and stands ready to offer advice and resource materials and help the local committees make connections.

Listen to your own heart and visualize the images of renewal and restoration. Each of us has the capability to be creative; each area has resources on which to draw. Allow your talents to unfold and blossom. Include former Guild members and invite new people to join in the dance of renewal.

A number of Regions and Chapters have already started making plans. These include:

Hawai'i Chapter in January

Louisiana in January or February

Ohio/Penn Chapter, Program in March

Colorado (Rocky Mountain Chapter) in May

The last weekend in June in the Chicago area (Lakeshore Chapter)

A week of evening programs in Ottawa, Canada in August

A combined evening for Potomac and Constitution chapters

Other locations which have already expressed interest are: Northern California Chapter, Northern New Jersey, North Carolina, Tennessee, and New York Chapter.

Stay tuned for updates in the next Journal and on the website. Our hope is that people will travel to visit Festivals in nearby regions, or even to further destinations adding some cross-pollination to the mix.

If you would like to plan a Mini-Festival event in your area, contact Merle Wade with your ideas and obtain the one page proposal form and helpful guidelines. Your event may be held at any time during the calendar year, and there's plenty of room for creativity in both program and format. Act now to make best use of Guild resources and to be included in the overall schedule and publicity.

Photo by Calacsan

A young dancer at Festival 2003

A Letter to Sacred Dance Guild Members

Dear Vital Sacred Dance Guild Member,

Your name has been mentioned. And here's why. When Bill Moyers told a Japanese Shinto Priest, "I don't get your ideology. I don't get your theology," the Priest replied, "I don't think we have ideology. We don't have theology. We dance."

And that is what we do in Sacred Dance Guild, dance. According to the survey almost 200 of you returned. We dance together as Jews and Protestants, Buddhists and Catholics, Sufi and Wiccan. We do not share a common ideology or theology, and yet we all believe that dancing is a way of connecting with the Divine. We dance. And we can dance together in the same space, recognizing our differences, yet embracing our commonalties. We dance because it deeply fills us, and gives us a glimpse of the unseen world beyond. We dance because it binds us together into a spiritual community. We dance. Dancing transcends ideologies, theologies, and words that divide us. Dance unites and connects, which is why we dance. We are a people who want to draw together the disparate parts of our fragmented world. Dance is a beginning. We dance.

Forty-five years ago some visionaries founded the Guild, female and male, Christians and Unitarians. Along the journey there have been adjustments for growth, for technology, for globalization, for streamlining. Within the last year it became clear in Executive Board meetings, and from returned surveys that it was time for another major revision in the basic way we are structured and service our members. In the spirit of honoring our elders, challenging our present constituency, and providing for the next generation, a two-day Strategic Planning Meeting was held this summer immediately preceding the Festival in Claremont.

It was decided that the vision of the Guild was, "To embrace and serve all people through sacred movement and dance." Toward that end there were seven core values that were identified: spirituality, respect, inclusivity, integration of mind, body and soul, commitment, creativity and art, exploration and risk taking. As we move forward in our planning, six "Theme Teams" were created: education/programs, resources, governance, advocacy/PR, finance, and membership. They will be in place for three years, shaping our dance into the years ahead. If you would like to become involved in any of these groups, contact Wendy Morrell at wendymorrell@symatico.ca or 613-726-1375.

Those who have come before us have provided us with a solid fground from which we can leap. As an aging and international organization we need to more intentionally bring in the younger generation and those around the globe. We need to adhere more closely to our mission statement of promoting "sacred dance as prayer, and as a means of spiritual growth, connection to the Divine, and integration of mind, body and spirit." Those of us in the Guild know how important dance is for our spiritual health. We need to make sure that we continue to embrace others on that path, and to continue to keep the ground solid for everyone. We danced. We dance. We shall continue to dance into the future. Stay tuned for new leaps. Keep dancing.

Karen

LETTERS TO THE EDITOR

A note from Adrian Ravarour, President of the Ruth St. Denis Foundation:

Those who took photos of the Ruth St. Denis lecture are very welcome to them, but do not screen or show them due to copyright laws. We were certainly pleased with all the interest.

Sheila Chibnall-Treptow, St. Louis, Missouri

Dear dancers,

I wrote the following letter to the editor of Our Sunday Visitor:

It is confounding that Reverend M. Francis Mannion would make such a condemning statement concerning liturgical dance in his Pastoral Answers column of July 6. He quoted from an anonymous article printed in the Vatican Congregation for the Sacraments publication called *Notitiae*. The Congregation of the Blessed Sacrament calls it "an authoritative commentary—unsigned. It was not an act of the congregation and does not have binding force."

Instead he could have quoted a later, official statement from the American Bishops 1978 document *Environment and Art in Catholic Worship* (EACW). In paragraph 59 it states: "Good liturgy is a ritual action...Processions and interpretations through bodily movement (dance) can become meaningful parts of the liturgical celebration if done by truly competent persons in the manner that benefits the total liturgical action."

In his response, he abandons the unique sacramental world view of our Catholic faith by excluding dance as an option for the prayer of the church, when dance is particularly human and deeply expressive form of communication. Dance, since it is art, need only be placed under the guidelines for all liturgical art described in the EACW.

Father Mannion's condemning response is a denial of the movement of the Holy Spirit. There are many of us whom God's spirit moves to study, pray and practice to provide liturgically relevant, deeply prayerful dance at special parish liturgies, diocesan liturgies such as confirmations and installations, religious order community celebrations and papal liturgies.

His response is confusing also for the many people in the pews who have felt God's presence in liturgical dance. The Eucharist, that greatest prayer of the church, must be celebrated with the best gifts we can offer of time, talent and treasure. That can, on special occasions, include dance.

(Editor's Note: For original column see CatholicDance@yahoogroups.com)

From Stella Matsuda

All of us at Festival 2003 were sad to learn that Carla would not be able to join us as planned (Kara Miller, a Juilliard graduate, who became artistic director of Omega East, after Carla, did a beautiful job in filling in.) Here is the letter Carla wrote to be read to the dancers on the opening night.

From Carla DeSola

Dear Sacred Dance Community,

As I write this note I'm listening to a beautiful Vietnamese song, "Boundless Love." It expresses for me both the beauty and mystery of being united in God's love. It's a little poignant, too, wordlessly expressing for me my longing to be with you all. What draws us together is a WAY - the sacred way of dance, and that's a pretty deep bonding.

I'm trying to do what Stella prayed for me - to continue to rest, continue to heal, so that I will soon be feeling like my regular self. This may be a blessing in disguise because the illness (not quite diagnosed yet) is brought on by stress - and I was working to the edge, leaving no margin between work and collapse. At any rate, my doctor told me to do nothing but take tests and rest. Now that all is in place, it seems right and good to have made the decision.

So I bless you all and hold you in my heart, looking forward to dancing together some time soon - in the meantime, may we be dancing, praying, supporting one another, laughing, growing in body and spirit, and creating beauty and ways of peace. Now, most importantly, with full heart...I was privileged to talk to Anna Douthright on the phone shortly before she died. She requested me to tell everyone at the festival: "I won't forget them. I love them. Peace to them all."

With love, Carla

Photo by Calacsan

Drumming at Festival 2003

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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance. Reprints of articles in the JOURNAL is by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement. The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Office Box187, Temple, NH 03084. Headquarters' Address: Karen Josephson, 305 Townsend Avenue, New Haven, CT 06512. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901.

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-Sacred Dance Guild Journal published three times a year.
-Membership Directory with geographical and leadership listings printed annually.
-Calendar of Events published in the Journal and online with regional, national, and international activities.
-Membership in Chapter or Region with local events and activities.
-Reduced fees at the International Festival held annually in different locations within the United States.
-Reduced fees at Guild workshops and those of reciprocal organizations.
-Reduced cost for all Guild publications.
-Opportunity to be listed as a resource in the Online Resource Database.
-Opportunity to create your own website to be linked to the SDG website.
-Ability to sign up for email reminders for events listed on SDG Event Calendars.
-Opportunity to be part of the All Members elist where sacred dance issues, concerns, and ideas are shared among members from all over the World.

Send subscription or membership order to the Headquarters' address, 305 Townsend Avenue, New Haven, CT 06512.

Deadlines for the JOURNAL: August 15, November 15 and March 15. Deadlines for the Events Calendar are the same as for the Journal. Articles of 500 words or less, dance activity, Chapter/Region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

EDITORIAL

Your editor has just returned from the 2003 Festival. In a very big dream, I wish I could have had each of you out there. Many areas of this Festival were the best ever. I felt that this meeting was a combination of the first Workshops that I attended and kept building up to the present Festivals. There were many new members, some returning members and those that have maintained membership.

We had ages from babies that were carried to classes to the senior members with all ages between. We had dances in the Sharing Section that reflected worship at various levels from all over the country including Canada, India, China and Mexico.

I was part of the Strategic Planning for two days. It was a wonderful, exciting, energetic group that worked on moving the Sacred Dance Guild into the future. It reminded me of the kind of meeting that occurred back in 1958 when the Guild was first organized. I am a member since 1958 but was not a part of THAT GROUP that started the Sacred Dance Guild.

Without doubt the program offered by the Faculty on Sunday night was unbelievable in its worship and love of the total prayer - DANCE.

I was not able to stay for the final dinner/meeting that honored Forrest Coggan, Jeannine Bunyan, Elaine Friedrich and Evelyn Broadbent, but I was very lucky to talk and work with Jeannine and Forrest.

With the help of Lucy Knopf I am in the process of indexing the Newsletter/Journals from 1958. This will help when members write for information.

With this in mind, I would ask if any of you would like to help on this project or would like to share your skills for a project that our President asked: "The Publications Project of SDG is seeking a member volunteer with Desk Top publishing capability to reproduce three current pamphlets," write me.

At Festival 2003, I did a dance and have been asked to make a copy here:

My Spot/I must find my little spot/Where is it?/Is it there; is it here; is it anywhere./There, there is my little spot./I love my little spot./It can reach up; it can go around./It can go down, way down, and come up./It can reach out that way, and this way./It can slither in...and about.../I love my little spot.

As editor, I want to invite each of you to send me notes on what, when, and where you are doing in sacred dance. That is the way our history is built.

Please continue to send your news, as well as dates for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Il 62901, and your news from chapters and regions to Director of Chapters and Regions, P. Merle Wade, 611 Plainfield Avenue, Plainfield, NJ 07060-2118. The deadlines are August 15, November 15 and March 15.

THANKS!

A heartfelt THANK YOU to all those who responded to our letter of request for the 2003 Fundraiser. Many members "danced across the green" to reach our treasury. It is gratifying to have these loyal dedicated members leaping above and beyond to support the wonderful activities of the Guild. Those who gave permission to publish their names in the Journal are listed below, in the order of receipt - See You Next Year, Kathryn Mihelick, Development Director.

WE ARE RETURNING TO OUR ROOTS!

Come dance where the modern dance pioneers danced! The Sacred Dance Festival July 2005 will be at Connecticut College, New London, Connecticut. This is an invitation to faculty presenters. Please contact Peggy Arthur, festival chair for an application. Thanks.

Peggy Arthur
10 Elinor Place
Branford, CT 06405
Email: mjbpeg@netzero.com

SDG Mission (a total of $1,958)

Sally Moravitz, Diane Pape, Margaret T. Doane, Margaret Peacock, Johannas Jordan, Barbara Cheney, Martha Fairbank, Tanya Commonetti, Elaine Friedrich, Margaret Rea, Joan Sparrow, Phil Porter, Carla DeSola, Mary Kasakove, Toni' Intravaia, Adnana Sala-Mascari, Sue Johnson, Kay Troxell, Kendra Vallet, Kathryn Croughan, Marian Warden, Phyllis Stonebrook, Karen Josephson, Gary Daudet, Margaret Cogswell, Kathleen LaCamera Loughlin, JoAn Huff, Joann Flanigan (in memory of Anna Douthwright), Kathryn Mihelick

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Ethel Ann Hardacre, Karen Josephson, Lavinia Lee Tomlinson, Joann Flanigan

Memorial Endowment Fund (a total of $425)

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Kay Troxell	Colley Ballou
Mary Jane Wolbers	Colley Ballou
Nancy Phillips	Denise Dovell
JoAn Huff	not specified
Ann Marks	Anna Douthwright

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FROM SACRED DANCE GUILD MEMBERS

Dancing in the Spirit

By Claudia Sloan and Michele Marie White

A cheering, standing-room-only audience welcomed "Dancing in the Spirit," a unique concert of sacred dance co-sponsored by the Lakeshore Chapter of the Sacred Dance Guild and the City of Chicago Department of Cultural Affairs. The overflow crowd of approximately 500 had come to the landmark downtown Chicago Cultural Center on Friday evening, May 9, for the rare opportunity to witness a wide variety of sacred and spiritually inspired dance.

Normally, such dance is seen only in churches and temples and at special celebrations. Although not a church or temple, Preston Bradley Hall of the Cultural Center provided an appropriately atmospheric setting — with its marble walls filled with beautiful mosaics and its wrought-iron Tiffany chandeliers. Margaret Burk, program coordinator of the Lakeshore Chapter, narrated the evening by giving the context for the dances presented.

The dances offered included "Psalm 130" featuring the Lakeshore Chapter. Wearing street clothes, Lakeshore President Michele Marie White danced and proclaimed the psalm, while pianist Walter Tambor improvised. Near the end of the psalm, Claudia Sloan, communications coordinator, and Judy Hollandsworth, Indiana representative, joined Michele, searching for God. They found God's dancing live in treasurer Donna Pries and Indiana members Jennifer Jenkins and Sandy Seiwert. In the culmination, chapter representative Jenny Vrieze entered majestically with a tall white banner while Michael Sloan, as the voice of God, spoke the last lines of the psalm. Having found God, all exited.

In addition, the American Indian Center presented grass and jingle dances; Natya Dance Theatre offered Bharatat Natyam, ancient classical temple dance of India; and the Apostolic Church of God, the New Heritage Cathedral, and the Chicago Liturgical Dance Ministry Collective offered praise and worship dances. The Lakeshore Chapter invited former president Jane Siarny to lead an InterPlay improvisation with two other dancers as part of the evening's program.

The Department of Cultural Affairs was very happy with the concert. The program coordinator sent the chapter a note saying, "All the dancers and musicians deserve another resounding round of applause! It was a very successful program by all measures...a wonderfully diverse audience filled the hall; they were enthusiastic, supportive and left beaming! The program moved flawlessly with a refreshing rhythm; the dancers were energetic and terrific!"

The event also received excellent press coverage. The Chicago Tribune interviewed Michele and some of the other dance group leaders and published a detailed preview article the day of the concert. The City of Chicago Cable Access television station recorded the entire concert (along with portions of rehearsals) and aired a one-hour program twice the following week.

How did the City of Chicago come to sponsor a sacred dance concert? Lakeshore member and Deputy Commissioner of the City of Chicago Department of Cultural Affairs, Mary E. Young, deserves recognition for her vision of a multi-cultural interfaith dance concert As the Lakeshore Chapter was struggling in its search to find a place to host the spring workshop, the Holy Spirit brought Mary E and Lakeshore program coordinator Margaret together. Thus was born the concert which was a big step for the chapter and for Chicago. The concert raised the profile of sacred dance in the city.

A first at the Cultural Center, this pathbreaking event was part of the Multi-Cultural Voices and Perspectives Series, co-presented by the City of Chicago Department of Cultural Affairs, the American Indian Center, the Arab American Action Network and the Center for Asian Arts and Media. In addition to the Lakeshore Chapter, program partners included the National Liturgical Dance Network and the Chicago Multi-Cultural Dance Center.

"Making Sacred Dances"

In conjunction with the concert, the Lakeshore Chapter offered its spring workshop in the dance studio of the Cultural Center on Saturday, May 3 and Saturday, May 10.

Called "Making Sacred Dances," the day-long workshops were led by Maggie Kast. A Lakeshore Chapter member for many years, Maggie is well known in the dance community. She is a recipient of the prestigious Ruth Page award for Outstanding Contribution to the Dance Community, given by the Chicago Dance Coalition. She directed Kast and Company Liturgical Dancers for many years and offers master classes in embodied prayer and movement. Her numerous honors include National Endowment for the arts Choreography Commissions and grants from the Illinois Arts Council.

In the morning, each workshop featured structured choreographic exercises. In the afternoon, participants had the opportunity to apply the principles they had learned to dances they created. Both workshops were well attended and enthusiastically enjoyed with a total of thirty-one.

Many attendees reported that they were inspired and were incorporating the concepts into their dances. An African-American woman who had been paired with a Caucasian woman was moved to tears during the workshop by the experience being with other people of diverse backgrounds expressing their spirituality together through movement.

Festival 2003

Photo by Calacsan

THE WISDOM OF DANCE

By Cynthia Winton-Henry

Sometimes I ask, "Am I a sacred dancer, a scared dancer, or neither?" Dancing on the beach, at a sacred dance guild festival, or in my interplay classes there is no question. I am dancing way out of the box, a box too big for words, its worship for me. I sense the gift, wisdom and inner authority that the dance gives me. But in almost any other group - academic, religious, health care, business and even the art, I know how hard it can be to hold the relationship of dance and religion firmly in my center, much less come from there. I've discounted, denied my dancing. I have inwardly quarreled with every environment that seems to be anti-dance.

Still, for twenty-five years I have attempted to be faithful. Did it literally take an act of God to get me to hold to this course? I had a powerful experience when I was twenty. Light and energy entered the top of my head. My vision was strangely altered and I felt a profound and neutral love for everything. I had been reading Ruth St. Denis' vision of the Church of the Divine Dance, the welcome mat for my journey of healing, failure, triumph, joy, spiritual discipline, courage and mystery of dance in community. In that moment, I asked the Universe how I could serve this Love. That's when I got my assignment. Hold dance and religion together.

I began teaching courses on dance and religion at Pacific School of Religion in my twenties. I once pastored a Christian church where the one dance I did got me into trouble. I performed and toured with Body and Soul Dance Company, Judith Rock, Phil Porter, and we all choreographed dances for churches and theaters. These past fourteen years I've spent cocreating InterPlay with Phil Porter, a philosophy and set of creative practices that offer freedom of expression, integration of mind, body, heart, and spirit, and sanctuary to people who want to play bigger than the categories that life gives them. Recently, I have been doing post graduate studies in multicultural education so that I can be part of the bigger interfaith, intergenerational, and multicultural conversation.

Improvising with structure and freedom, body and soul, I have encountered the basic physics of our human joys and dilemmas. I've danced with physical sensitivities, abuse, depression, breakdown, spirit possessions, soul loss, answers to prayers spoken and unspoken. I've heard voices and learned to be a better listener and communicator while keeping my own self intact. I've recovered access to lost or dominant abilities, like talking in public, being still, singing and remaining peaceful in difficulties. I've learned to sometimes see beyond what is visibly present. I've gained wisdom about clarity of vision, efficiency of energy and the courage to love. I have been a part of institutions and arts groups that both act as liberators and oppressors. Today I am learning about leading a movement that is spreading around the world. Dance has been at the center of all this learning. I'm forty-eight and I'm a little nervous about what may still be ahead for me to learn. Scared dancer? The dance never ceases.

I presume if this has been going on for me it has been going on for many of you. We are gathering in wisdom and practice, I would like to help Guild members collect our growing wisdom in future journals. We can uncover our deeper questions and challenges about being dancers of a sacred nature at this time in history. What wisdom are you seeking? Be specific. Or briefly answer this question for the next Journal and send it to bodywiz@aol.com. Have you ever stopped dancing? How did you find your way back? What do you do to remind yourself that you are a dancer?

In the wisdom of the dance, Cynthia Winton-Henry.

Photo by Calacsan

Four generations of RuthMarie Quirk's family dance at Festival 2003

What was Jesus' Favorite Dance?

By Sister Martha Ann Kirk, Th.D

How did the music that Jesus danced to really sound? Surely there was music and dancing at the wedding feast at Cana. (John 2:1-11) When Jesus' mother was trying to get his attention because "They have no wine," was he caught up in the delight of a dance and did not want to be bothered? At another time Jesus said, "We piped for you and you did not dance." Was this from his reflections on the playful music in the streets and people too busy with commercialism for the God-given joys of life? "Yet wisdom is vindicated by her deeds." (Matthew 11:17, 19)

Probably the closest we can get to the sounds of the celebration at Cana is the wedding song "Ashir Shirim" (I Will Sing Songs to God) on *Ancient Echoes*, a CD by the San Antonio Vocal Arts Ensemble. (See www.savae.org) SAVAE with careful scholarship and creativity has recreated music from the time of Jerusalem's Second Temple and of Jesus. The pipes Jesus heard may have sounded like those of "Ze Eli meode" (This is My Supreme God) on *Ancient Echoes.*

In San Antonio, Texas, at the University of the Incarnate Word, the Center for Spirituality and the Arts, and in SAVAE concerts, Sr. Martha Ann Kirk, Katy Sqyers, and other students of Sr. Martha Ann have been dancing to *Ancient Echoes*. Covita Moroney, the co-founder of SAVAE, and Sr. Marrtha Ann led a series "Ancient Echoes, Ancient Women" with danced rituals interweaving stories from *Women of Bible Lands: An Ancient Pilgrimage to Compassion and Wisdom*, Sr., Martha Ann's new book on Jewish, Christian, and Muslim women. (See www.litpress.org) At the PEACE CENTER (www.salsa.net/peace) Sr.Martha Ann danced "Tubwayhun l'bwileh" (Blessed Are They That Mourn) as a prayer for peace in a gathering with Palestinians and Israelis, with Jews, Christians, and Muslims trying to build understanding. At the North American Academic of Liturgy in Indianapolis, she danced this in a ritual "Bodies, Ashes, and Lamentation."

Jesus taught his followers to pray with his own deep confidence to the Holy One as a loving Father and birthing Mother beyond humanity's dreams of intimacy and compassion. The sounds of Jesus' languages and the depths of his emotion echo in the song "Abwoon" from *Ancient Echoes.* The Acts of John, a second century document, spoke of Jesus' dances at the Last Supper. Those special religious festivals Jesus celebrated were accompanied with song and dance to psalms and other texts. In the upper room did some of the apostles have their strings and drums? Did they sound like the melody of "Rannanu" (Sing with Joy), a chant from the Dead Sea Scrolls The meanings of those profound wisdom teachings of Jesus, the Beatitudes, resonate in "Tubwayhun I'abbuday sh'lama" (Blessed Are the Peacemakers) and 'Tubbwayun layleyn d'khafnin w'tseyn (Blessed Are Those Who Hunger and Thirst). The in-depth studies of Jesus' languages of Aramaic and Hebrew and studies of ancient musical forms integrated with the creativity of SAVAE births intriguing and passionate dance music.

THE ARTS -- POWER FOR PEACE

(Formula: Take War, Divide by the Arts, Multiply by Grace. Get Peace)

by Kathryn Mihelick

Leaven Dance and the Kent State University Gospel Choir performed in a concert tour of Eastern Europe in March. The day after we left for the tour the war in Iraq began. In light of the circumstances which had led up to this, we had felt rather tenuous about making the trip, even though the travel agency had assured us that all would be well.

All did, in fact, go well in Vienna and Budapest. We had also been invited to preset the concert in Nitra, Slovakia, in the incredibly beautiful Cathedral of St. Emeran, the first Christian church established in Central and Eastern Europe in 829. The ongoing architectural design and construction of the Cathedral reflected the progression of history throughout three styles, from the Romanesque in one section, to Gothic, and finally to Baroque in other sections.

The diversity in styles was a template for the country itself, with diverse groups of people who had seen and withstood the ravages and divisions of many wars, resulting in the uprooting of homes and separation of families. This place and this historic Cathedral is the setting for the experience I want to share with you.

The pews of the cathedral were filled and the side aisles were completely lined with people standing—young people, old people, children, teenagers, men, women. The choir, musicians, and dancers began performing to what seemed to be an excited, but reserved audience. As the program of Gospel music, song and dance progressed, we could feel the audience becoming more and more responsive. Even the pastor of the Cathedral was soon seen to be walking around snapping photos. He eventually climbed excitedly up the stairs to the pulpit, which was about eight feet above the congregation, and snapped away!

The Choir Director had arranged the traditional song, "Amazing Grace," to be performed about midway through the program. For some unexplained reason she had inadvertently omitted it. With the closing piece of the concert ended, the applause was thunderous—with a standing ovation. As it finally diminished, a man standing in a side aisle toward the front of the church yelled something out loudly in another language. I was standing on that side of the choir and only understood the words, "American" and "war," uttered in a tone that was unmistakably confrontational. An immediate, stunned hush came over everyone. No-one moved. It was a confused, frightening moment of utter silence and total rigid apprehension on the part of all. What would happen?

The Choir Director had her back to the audience at this point, and (we learned later) misunderstood and assumed he was calling out a request. Recalling that she had omitted a piece from the program, she looked at the choir and said, "We'll do 'Amazing Grace' now." As the music started, the choir and dancers began to sway. Within seconds the entire audience was standing, holding hands raised high, swaying and singing with us...in English, in Czech, in Slovakian...we could hear the sounds of "Amazing Grace" swell as more and more joined in. It brought tears to our eyes. Here we were, people of all races and cultures (including Eastern Indian and Asian) giving witness to God in a Roman Catholic cathedral in a land with a history often racked by war and division.

I looked to the side aisle. The man who had called out the defiant challenge had disappeared...evidently slipped out a side door when met with this powerful display of unity instead of the bitter response he was trying to generate. I shall never forget that moment. God could not have orchestrated it better. But then again, do you suppose that's who was behind it after all?

Musings from Evelyn

By Evelyn Okamoto (from Alleluia Dance Theater, Spring 2003 issue)

The beginning of the year is tax time, and I am very much involved in the year-end administrative tasks of my husband's business. This is when I have to count way beyond 8!

Dancing has taken a back seat to tabulating for a season. However, I was able to dance at my own church in December. Although I have danced at my church before, this was the first time I have danced there in the regular weekend services—four of them over Saturday and Sunday. What a joy it was to share my dancing accompanied by a wonderful vocalist and live band! Over six thousand people were in attendance. As a result of that, the Lord brought another dancer from our church into contact with me. She is desiring to have a group at our church. Then, just last week, I met another woman from our church who is a dancer and is very interested in working with a group. I'm not sure what the Lord is shaping here, but it sure seems interesting!

I have just finished reading *Scribbling in the Sand: Christ and Creativity* by Michael Card. He speaks, in wonderful prose and in verse, of Jesus' writing in the sand when the Pharisees brought to him the women who were caught in adultery. What Jesus did then and what we as artists hope to do now was to create a place in space and time for God to speak to our hearts. One of the main closing points he made was that, as much as Jesus wants to give us gifts, he wants even more to give us himself. I hope and pray that this remains the core of my work.

"One thing have I asked of the Lord, this is what I seek: that I may dwell in the house of the Lord all the days of my life, to gaze upon the beauty of the Lord and to seek him in his temple" *Psalm 27:4*

P. Merle Wade and Friends at Festival 2003

Photo by Calacsan

SACRED DANCE GUILD PROFILES

ELAINE FRIEDRICH

By Lana Spraker (for the honoring of Elaine at SDG Festival 2003)

Elaine Friedrich was born Alberta Elaine Mohn on April 2, 1914 in Red Wing, Minnesota. It seems that as soon as she could walk, she was dancing around the living room. Her mother took her for dancing lessons secretly because the Methodist father did not approve. Finally she had the opportunity to perform a little dance for her dad. She tells that after consulting the Methodist minister and seeing her dance, he decided that, "I would not become a fallen woman." In Junior High she began teaching neighborhood children in the family living room. She charged 10 cents. As the numbers kept increasing her father decided to knock down a wall and put up a ballet barre in the old fruit cellar, so converting it into a studio. By age sixteen she had a busy dance school, charging 35 cents per lesson (three for $1) and hired a piano accompanist. She earned enough money to pay for weekly private dance lessons in Minneapolis. Elaine taught ballet, acrobatic and tap. From time to time, well-attended children's recitals were offered on Friday nights at the local theatre, billed as "Elaine Mohn's Kiddie Review."

Elaine attended Northwestern University graduating with a degree in dance. It was there that she first heard about a young woman named Margaret Taylor, who lived in Chicago and who performed sacred dance at her minister-father's Congregational Church. In 1934, as president of the honorary dance sorority, Orchesis, and as president of her sorority, she hosted a dinner for Ted Shawn and his Ensemble of Men Dancers. Ted Shawn and Ruth St. Denis were the first dancers to introduce the idea of sacred dance to the United States in the early art of the 20th century.

After graduation from Northwestern, she married the Rev. James Friedrich, one week after he was ordained. He dreamed of making Biblical stories come to life through film. His dream was to live in Hollywood so the newlyweds moved to California. Jim got permission from the Episcopal Church to experiment with his strange notion of educational and entertaining audio-visuals "as long as it cost the church nothing." This ground-breaking inspiration became Cathedral Films, the pioneer production company for religious teaching films.

In the 1940's the Friedrich's held innovative Sunday school classes at their Studio City home in the "projection room." This very popular Sunday school overflowed with over 100 children of every denomination and no denomination, and became the precursor to St. Michael and All Angels Episcopal Church. During this time, with children Marilyn, Martha and Jim Jr. at school, Elaine was involved in the parish, with school groups, and taking and teaching dance classes. She took several lessons with the legendary sacred dancer, Ruth St. Denis (1877-1968). "Miss Ruth" met Rev. Friedrich in hopes of interesting him in employing some of her dancers ins his films. Alas, they were too expensive.

After visiting it in 1969, Elaine moved to the Evangelical Home and School for Arab Christians in Ramallah, Occupied West Bank in 1970-71. There she helped the Sisters teach the children and care for the home. When she retired to California in 1971, the Reverend Doug Adams, who knew Elaine because of her active participation in the Guild, asked her to help co-found the Southern California Chapter of the Sacred Dance Guild. The first Southern California Director of the Sacred Dance Guild was the deeply inspired Ruth St. Denis dancer named Elyse Robert (1901-1993). Doug Adams believed that California needed a Northern and Southern Chapter to deal with the state's size. Elaine later became the president and was a sustaining "rock" of influence for the strength of the Southern California Chapter well into the 1980's.

Elaine has encouraged young dancers for over 30 years to begin a sacred dance group and to join the guild. She influences not with force but by invitation. She delights in a dancer's involvement and discoveries. Wherever Elaine has lived, she has danced and inspired others to dance. From members of E.C.W., to those in her parish of St. Augustine's Church (Santa Monica), St. Patrick's (Thousand Oaks), Trinity (Santa Barbara), exercise for wheelchair-bound Seniors at her retirement home and, until recently, teaching T'ai Chi in Santa Barbara at the age of 89.

Because of Elaine, many workshop leaders like John West and Carla DeSola were offered space and eager dancers with whom to share their inspiration. I met Elaine in 1981 when she began taking my class in T'ai Chi Ch'uan a few months before a trip to China. I knew she was a remarkable woman not only from her ease of movement but also from her quiet grace of person. In 1984, Elaine gave me a scholarship to attend my first SDG Festival in Berkeley. She encouraged me to dance for Sunday worship, helping me with the choreography.

Elaine has accomplished much and lived fully. But it is not only her accomplishments that we celebrate. It is Elaine's generous and encouraging heart, her calm wisdom, her ability to listen quietly and deeply from a place of compassion and to council wisely, if asked, gently reflecting the most diplomatic, least harmful, solution. She has a dry sense of humor, often about herself, and a sometimes self-effacing humility that could keep you from knowing how much she has given.

Elaine Friedrich has inspired, encouraged and supported dance and dancers - especially Sacred Dancers - for nearly 80 years. She has grace in movement, but it is rare to encounter so much spiritual grace. She gives of herself to others, expecting no applause or recognition. Her faith is reflected not only in her dance but also in the way she lives her life. Truly Elaine Friedrich is one of the Living Treasures of the Sacred Dance World.

P. Merle Wade

My introduction to signing in dance came from a workshop I took with Karen Josephson at Festival 80 in New York. NY/SWCT and NJ hosted that Festival. That was my first meeting with Colley Ballou, Nancy Brock (Beck) and Joanne Flanigan. Only a handful of us got that Festival underway. I remember being all over the place doing this and that. Sylvia Bryant was not in NJ at this time. Colley was NJ Regional Director. I was still working on doctorate in Arts/Special Education (dance and Deafness). I was delighted to see how I could use signing in dance. Karen was a marvelous instructor. After becoming certified in American Sign Language and Deaf Studies, I embarked on yet another career, sign interpreting concerts for colleges, universities, schools, churches, etc. I soon became brave enough to experiment with sign in dance, understood the underlying tenets for conveying a clear message and analyzed the relationship between teaming the appropriate sign with a specific movement.

Signing has become popular in several venues. I am glad that as a Speech/Language/Hearing Pathologist, I took the time to study and learn the language, do research. and attend Gallaudet University (only university in the world for the Deaf) in Washington, DC for several summers to continually reinforce my skills. Several years ago, I joined the National Sign Music and Performing Arts Foundation where I obtained additional training. The foundation held week-long sessions every September in Texas. Now most of the founders travel around the country doing workshops. I catch them when I can. Went to two this year in New York and in New Jersey.

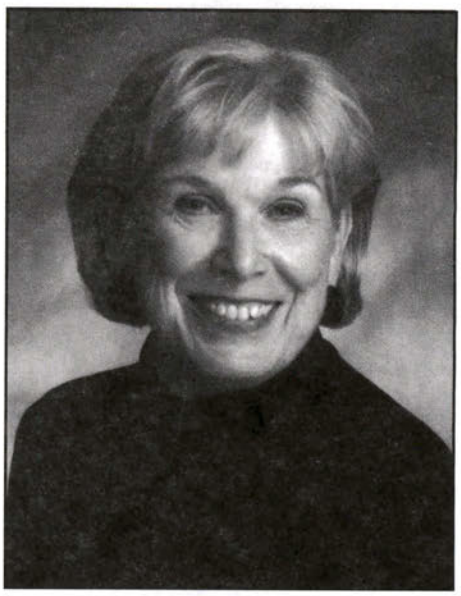
Congratulation, Rosalie!

Rosalie Bent Branigan has received the Roger Deschner Award from The Fellowship of United Methodists in Music and Worship Arts in "recognition of devotion and service to the worship life of the United Methodist Church." The award was presented July 14 in Dearborn, Michigan at The Fellowship's biennial convocation.

The Fellowship of United Methodists in Music and Worship Arts is a national organization dedicated to a fellowship of service, Christian nurture of persons, and the glory of God. The Roger Deschner Award honors nationally recognized individuals who are visible throughout the church via publications, workshops and seminars and who have spent a lifetime involved in service to the church in the area of worship, liturgy and/or music. The award is named for its first recipient, the late composer and Perkins School of Theology professor, Roger Deschner. Other recipients have been Carleton Young, Jane Marshall, Lloyd Pfautsch and Hoyt Hickman.

Branigan has a B.A. in music from the University of Arkansas and has worked in the field of liturgical dance for the past 30 years. She serves as program director of the Sacred Dance Guild and director of dance ministry at Central United Methodist Church in Albuquerque. She has choreographed and published more than 60 liturgical dance pieces, has taught workshops throughout the country, and has written for Abington Press, Arts Ministry, The Chorister, Modern Liturgy, Sacred Dance Guild Journal and Worship Arts. Branigan contributed to two books, "Worship Matters: A United Methodist Guide to Worship" and "Soul to Sole with Seniors." She also has directed dance choirs in California and Louisiana, and has served as vice president of the Fellowship that honored her.

She resides in Placitas, New Mexico.



Rosalie Branigan

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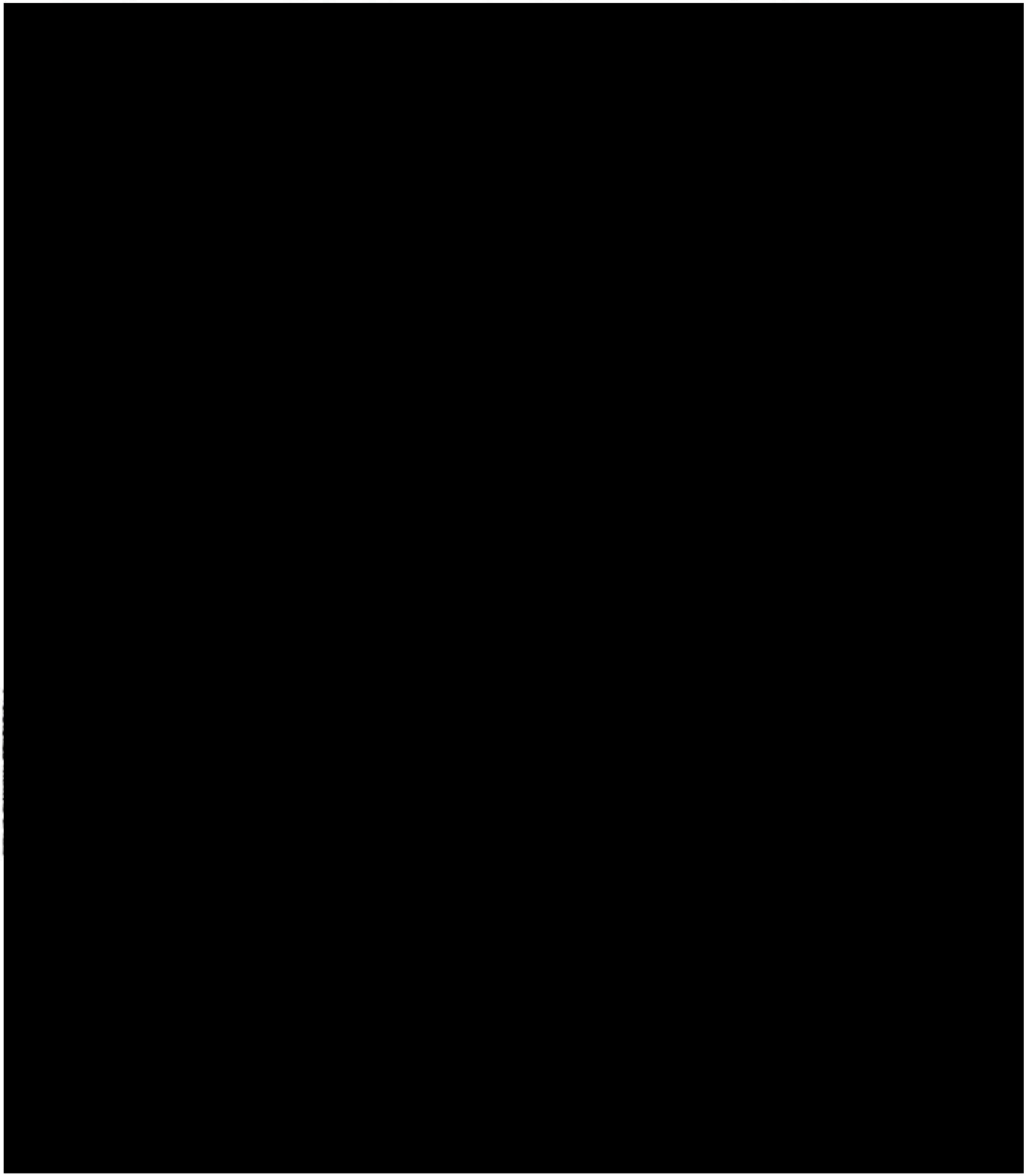
The information in this Directory Update is for use by Sacred Dance Guild members for

DIRECTORY UPDATE

It is against SDG policy to use the directory information for marketing purposes. If you wish to purchase marketing information from the Guild or if you wish to have your name removed from the Guild marketing list contact: connie@deephum.com

The most up to date Directory information can always be found on the online Directory and if you change your address, phone, email, etc, you can correct your directory information yourself. To access the online directory go to www.sacreddanceguild.org and put in your password.



DIRECTORY CHANGES:

[redacted]

Exchanges

The Sacred Dance Guild will be exchanging Newsletters and Journals with the following international members of the World Dance Alliance:

Congress on Research in Dance (CORD)
dance and the Child International (daCI)
Dance Notation Bureau
International Council of Kinetography Laban (ICKL)
International Council for Traditional Music, Ethnochoreology
Imperial Society of Teachers in Dancing
International Organization of Transition for Professional Dancers
International Dance Committee of ITI/UNESCO
Laban Institute for Movement Studies, Laban/Bartenieff Institute
Society of Dance History Scholars
WDA Americas
WDA Asia Pacific

THE GIFT THAT KEEPS ON GIVING

Did you know there is a charitable giving technique that costs you nothing while you are living, actually benefits your estate, and provides your favorite charity (SACRED DANCE GUILD!) with income?

It is called a CRAT or Charitable Remainder Annuity Trust. If you would like more information on this exciting way Guild members (and others!) could benefit SDG, their heirs, and themselves, please contact SDG Treasurer, Sue Johnson by email at: Suesyj@ mindspring.com or by mail at 7818 Byrds Nest Pass, Annandale, VA 22003-1545.

MEMOS FROM THE MINUTES

Copies of reports filed at Board Meetings are available to members by request to the Recording Secretary.

The Spring Meeting of the Executive Board of the Sacred Dance Guild was held March 28-29, 2003, in Ardmore, Pennsylvania.

Board Members Present: Karen Josephson, President;. Phyllis Stonebrook, Vice President; Susan S.Y. Johnson, Treasurer; Ellen Roberts Young, Recording Secretary; Lucy Knopf, Corresponding Secretary; Merle Wade, Chapters and Regions Director; Connie Tyler, Resource Director;Wendy Morrell, Public Relations Director (Saturday only); Rosalie Branigan, Program Director; Tamara Mingo, Director at Large, proxy for Toni' Intravaia and Carla Kramer; Kathlene Pettycrew, Director at Large, proxy for Kathryn Mihelick.

Friday, March 28, 2003

President Karen Josephson gathered the group for a presentation of "Lead Kindly Light" (music by Ken Medema) and taught the chorus.

The meeting was called to order at 7:32. Minutes of the October meeting had been approved by email vote, November 14, 2002.The agenda was approved with some rearrangement to focus on Strategic Planning as long as needed on Saturday. Reports of the President, Vice President, Corresponding Secretary, Membership Director, Program Director, Chapters and Regions Director, Public Relations Director, Resource Director, Development Committee and Archives Committee were accepted as distributed.

Treasurer's Report - Since the Treasurer's Report could not be circulated ahead of time, Sue Johnson reviewed it. She noted the balances of $55,780.03 in the Memorial Endowment Fund and $15,165.79 in the Operating Fund. In reviewing the income/expense statement, Sue pointed out that the fundraising letter produced $1,971 in unrestricted donations, much less than last year. However, there was a large gift from Colley Ballou's dance group. Phyllis Stonebrook moved, Ellen Young seconded **that the Treasurer's Report be accepted as presented. Carried.**

Action Items

Record is made here of email vote to accept the bid from New Haven for Festival 2005. Moved by Rosalie Branigan, seconded by Ellen Young, **carried November 14, 2002.**

Sue Johnson proposed that Deborah Lannen, CPA, of Reston, Virginia, be engaged as bookkeeper by the Guild at the same rate which Sue had been receiving. Connie Tyler moved, Phyllis Stonebrook seconded **that Deborah Lannen be contracted as bookkeeper for the Guild, effective July 1, 2003, at a rate of $2,500 per year, payable quarterly.** (Note: This motion was subsequently rescinded. Sue Johnson continues as bookkeeper.)

After discussion of the use of mailing labels by affiliate organizations, it was decided that affiliates should have the same rights as individual members: they would pay the same price and must get labels through the membership director. Phyllis Stonebrook moved, Rosalie Branigan seconded, **that "affiliate organizations" be added to Policy VII.2.B after "members and non-members."** This establishes the fee. **Carried.**

Directory Update. After discussion, Lucy Knopf moved, Merle seconded **that Toni' Intravaia will be asked to include a Directory Update with the Fall Journal. Carried.**

Copyright/trademark: After brief discussion, it appeared no action was appropriate on trademark and the logo. In discussion of protection of our name, Phyllis Stonebrook asked that those who are dealing with legal and insurance issues for other reasons should check into whether there is anything that should be done.

Web page services: Connie Tyler described her interest in offering her services as an independent paid consultant for web page design to SDG members. The Board affirmed informally her right to do this and encouraged her to do so. No official action was deemed necessary.

Treasurer's Signature on Festival Accounts: Phyllis Stonebrook moved, Rosalie Branigan seconded **that Susan S. Y. Johnson's name be added as an alternate signer to the Festival 2003 account. Carried.** Further, Rosalie Branigan moved, Phyllis Stonebrook seconded, **that it is a policy that the Sacred Dance Guild Treasurer is to be included as a signer on all Festival Accounts. Carried.**

Waivers: Sample forms developed by Stella Matsua for Festival 2003 were reviewed, and the question of waivers at Chapter and Regional events was raised. Rosalie Branigan moved, Lucy Knopf seconded **that a system be set up so that any events held under our SDG name will be required to have release forms for any unaccompanied minors, this system to be developed through the Chapters and Regions leadership. Carried.**

Festivals 2004

After both Marty Campbell and Mary Francis Hoffman, for good and separate reasons, withdrew from leadership of the 2004 Festival committee in St. Louis, various alternatives were considered without a definite result. After discussion of the downside of not having a festival, particularly lack of new members, and what to do about the annual meeting, Connie Tyler moved, Lucy Knopf seconded **that a general Festival will not be held in 2004, and in its place the Exeutive Board will encourage and support coordinated mini-festivals in areas where the bulk of our members are, with a theme related to renewal and building of the Chapters and Regions. Carried, one abstained.** Merle agreed to contact Chapters and Regions people about this. Ellen Young and Kat Pettycrew offered to serve on a committee with Merle to shape this.

At the end of the meeting, the Board returned to a discussion of plans for Mini-Festivals in 2004. There was consensus that there needs to be coordination, a common theme and common publicity. Terms that came up in discussion included: renewal, retreat, rejuvenation. Renewing the local was one expression of the concept.

2005: Karen Josephson reported that the Festival 2005 committee was not able to get an agreement with Yale. There are other possibilities in New Haven. Connecticut College in New London is a possibility, especially since it has a history of dance.

Saturday, March 29, 2003

As Board members gathered, Phyllis Stonebrook presented Karen Josephson with a "prop" for a future dance: a knitted tube which could be a headdress or have other uses.

Strategic Planning

Karen Josephson opened the topic by showing the thick folder she has inherited on the previous planning retreats. There were three efforts: 1989-1990, 1996 and 1998. Karen noted the issues she found discussed in the material for 1996. These include, among others, the Journal, Festival and administrative policies, long term goals, term limits, Archives, and membership in the World Dance Alliance.

Wendy Morrell and Merle Wade reported on the surveys received so far. Approximately 130 have been received. Most of the respondents are over 46 years old. Most are Christian or come from a Christian background. Three are African American.

Board Discussion of Strategic Planning

Wendy Morrell began by confirming that all arrangements set for the place and time: July 15 and 16, 2003 at Scripps College, before Festival 2003.

In general discussion, issues for the strategic planning event were raised. Board structure was mentioned first. Second was the Journal, which needs to have more than Festival as its major topic. Connie Tyler suggested the possibility of an online version, which might involve a different membership price, especially for International members.

Karen Josephson then asked the Board members to state something they wanted to see for the Guild which might relate to the strategic planning session. The responses:

Connie Tyler: Development of both youth and general membership and the international and multifaith focus.

Lucy Knopf: Clearer image, broader participation, publicity in colleges and churches.

Wendy Morrell: Development of an infrastructure to stop the revolving door of membership, and a Festival/local balance.

Merle Wade: Accountability of Chapters and Regional leadership, as well as better support for them to do the work.

Kat Pettycrew: Affirms Connie Tyler's suggestion of a focus on youth.

Ellen Young: Reorganization of the board so that it could work on the various elements mentioned, not spend time reinventing the wheel.

Tamara Mingo: Support for local people.

Susan Johnson: An answer to the question, "Who do we want to be?" and a restructuring that fits that goal.

Karen Josephson: Development of resources and the ability to answer questions, including directing people to classes, leaders, videos and music.

After all others had spoken Phyllis Stonebrook laid out five areas which she felt gathered together all of the issues mentioned:

1. Organizational Structure 2. Makeup of the Guild - Who are our members? 3. Finances 4. Image, PR and communications 5. Content: This includes all that we provide to our members, for example, the Journal, standards for Festivals, education and resources.

Phyllis also pointed out that part of our discussion of who we are needs to include an awareness of how much risk and controversy we as a Guild are willing to accept as normal.

Wendy Morrell reported that facilitators for a strategic planning discussion charge anywhere from $600 to $1500 per day. Phyllis Stonebrook moved, Rosalie Branigan seconded **that $2,000 from the Memorial Endowment Funds be allocated to hire a facilitator for the strategic planning session July 15 and 16, 2003. Carried.** This $2,000 is understood to be part of the $3,000 earmarked in the Board meeting of April, 2002, as "reserved in the money market fund for purposes to be decided by the Board."

Other Business

Action Items

Gift from Colley Ballou's dance group: The Guild has received $3,638 from Colley Ballou's dance group. Interest had been expressed earlier about using this for a video, one of Colley's dreams for the Guild. Lucy Knopf pointed out that this amount is not enough. Sue Johnson noted that there is already an account line for a video, due to a small gift earmarked for this earlier. Phyllis Stonebrook moved, Merle Wade seconded, **that the gift from Colley Ballou's dance group be put into the SDG video fund, and that the video ultimately created be dedicated to or in memory of Colley Ballou. Carried.**

Co-sponsorship: Rosalie Branigan moved that Phyllis draft a policy on co-sponsorship of events with non-affiliated groups. This was not seconded, but there was general agreement that a policy is need. After further discussion, Connie Tyler moved, Lucy Knopf seconded **that any request for co-sponsorship by the International Sacred Dance Guild from a nonaffiliated group must be brought to the Board for approval. Carried.**

Group Members: A recurring issue has been knowing who are members of groups. We have a policy that each group is to send a list when they join or renew. Connie Tyler promised to put this into practice when she moves into the Membership Director position.

Other matters considered without action were: improvements to the nominations process; relationship of the Guild to the ILDA, and the possibility of an online store. Connie Tyler agreed to do more research on the last item.

To close the meeting, Merle Wade led the group in "Kumbayah." There was a chorus of motions to adjourn at 4:03 p.m. Carried.

Respectfully submitted,

Ellen Roberts Young, Recording Secretary

Minutes of the Annual Membership Meeting of the Sacred Dance Guild

July 21, 2003, Claremont, California

President Karen Josephson called the meeting to order at 9:10 p.m. with a brief ritual using gestures from Carla DeSola. A quorum was present.

Minutes - The minutes of the meeting of July 13, 2002, had been posted on the web and were available at the meeting in hard copy. Angela Nicolosi moved, Stella Matsuda seconded **that the minutes be approved as distributed. Carried.**

Treasurer's Report - Susan Johnson gave a visual representation of the excess of expenditures over income in the fiscal year ending June 30, 2003. The full reports (not final) were available for inspection, and can be obtained from the Recording Secretary.

Nomination of New Officers - Anne Marks distributed ballots and reported that 21 ballots had been received by mail. Nominees present were introduced. Ballots were collected.

State of the Guild

Karen Josephson began her presentation with a song "We know we belong to the Guild...." to the tune of "Oklahoma." She then read her report with interruptions to introduce Executive Board members present.

Connie Tyler, Resource Director and webmaster, handed out strings to make a web.

Merle Wade, Chapters and Regions Director, called all the Chapter Representatives and Regional Directors present to stand up.

Wendy Morrell, Public Relations Director, sang a version of "Country Roads" inviting everyone to travel with brochures and advertise the Guild.

Ellen Young, Recording Secretary, presented a poem, "The Proper Turning." Continued on page 15

RADIANT FROM THE PATHS OF RADIANCE

By Stella Matsuda, Festival Chair, 2003

"After ecstasy—the laundry"...Corita Kent has this wonderful quote in one of her calligraphy that expresses my sentiments exactly. Although I was still glowing and radiant from the Sacred Dance Guild Festival 2003, I returned home to the mundane tasks that had to be done. I guess this is part of life.

After all these months of planning, I can't believe it's over! The Festival for 2003 was great fun. It was a wonderful time to dance, sing, rejoice and meet dancers from all over the U.S. and Canada. From the first day, I was blessed to encounter the beautiful spirit of the people who would attend this Sacred Dance Guild Festival. Everyone was wonderful in making all of our planning worthwhile. The entire committee and I want to thank those of you who attended for the joyful countenance and energy you gave back to us.

Everyone loved the modern dance classes, the Kathryn Dunham technique, the fun improvisations, the spiritual dances of Nepal, dance as worship and praise, ballet, signing, creative and choreography classes, T'ai-Chi, Alexander, Yoga, Pilates mat, Flamenco, Korean, Javanese, African, Native American spirituality and art, Jazz, and even Hip Hop. As we knew would be the case, the most difficult problem was deciding which classes to take. The Ruth St. Denis (1877-1968) lectures were a tribute to this very influential and spiritual woman from Los Angeles, who is looked upon as the "mother of sacred dance." Every evening, many of our participants shared their own special dances. Thanks to both Patricia Woodard and Kathryn Sparks for handling this area so beautifully and graciously.

The multicultural experience was also carried over into the professional sacred dance concert featuring faculty John Pennington, with a revival of Harold Kreutzberg (1927) "Dances Before God," John West's "Holy, Holy, Holy," Moonea Choi and Hassan Christopher in "Night Flight," "Digging into Darkness, Playing Into Light," and improvisation by Cynthia Winton-Henry, Jonathan Leavy and the InterPlay class, Liliana Leon-Trsiecho and the deLiRitmo Flamenco Dance Ensemble, "Prelude" by Kara Miller, "Vajrachaya" performed by Prajwal Ratna Vajracharya from Nepal, two Indian sacred dances, "Varuna Stuti" and "Moksha," performed by mother and daughter, Ramaa and Swetha Bharadvaj, a Native American "Amazing Grace" by Marla Bingham, and "Exit" choreographed by Debrah Hay and performed by faculty members.

We knew you would fall in love with the beautiful Scripps campus which reflected our California heritage. It was the perfect background for our Wine and Cheese Reception, the Opening Radiance dancing to our theme song in the moonlight and candle glow, the Fiesta with Mariachi, the 25 Pacifico Folklorico dancers who shared dances based on the Virgin of Guadalupe, the band music of Brian Carlson, and Latin and Israeli dancing. What a blessing to present Evelyn Broadbent, Jeannine Bunyan, Elaine Friedrich and Forrest Coggan as our special Paths of

Photo by Calacsan

Stella Matsuda

Honor recipients. These four people have contributed much to the growth of sacred dance and continue to bless us with their knowledge and history.

Tell me, are we not all still glowing and basking in the radiance and spirit of dance? Ah, but yes, there is the laundry waiting...

SDG Festival Orders: You may order the following by sending a check to Sacred Dance Guild Festival 2003, c/o Stella Matsuda, 1591 Suffolk Ave., Thousand Oaks, CA 91360:

Video Order: If you are interested in securing a video of the Festival, and/or of the Concert. Specify the format you prefer, DVD or VHS video. Each video is $20+$5 shipping. Checks should be made payable to Sacred Dance Festival 2003. You may also request a special order for $50 +$5, specifying what events you would like to have included.

Tee-Shirts with Festival Logo $10 There are a few left. Please write to Stella Matsuda to order yours.

Booklet from Paths of Radiance Festival is available. $3 to handle cost of shipping.

CD of Panel Discussion "Exploring the Many Paths of the Sacred" $5.

Correction: Please note that Stella Matsuda's email is incorrect in the directory. It should be RejoiceADT@aol.com. You may also write to her at smatsda@adelphia.net. In the last bulletin, her phone number was incorrect. It is 805-497-1429.

Thank You Star Styled

A special thanks to Star Styled Dancewear for donating several costumes for our raffle and our silent auctions. One of their blue costumes used for costume seminar and then placed on the rack for sale, ended up missing. Rather than making us pay for it, they added it on as a donation.

Lost, still not found: I ask you to please check and see if you purchased but were not given receipts for: Ballet tapes from Bere' sheet Genesis, Dance Paws (little dance shoes), a T'ai Chi tee shirt (gray), and brown peacock silk top and skirt, blue Chinese print silk top and skirt, roll-on bead bracelets and oils, plus the above blue costume from Star Style Danceware. We have only our invoices to check that these were sold. Thanks for your help.

COSTUME NEWS

From JoAn Huff: There are 3 V shaped collars (fronts and back, weighted to hold the points in place) with 3 buttons down front at breastbone level. They are beautifully constructed. There are 3 bonnets to accompany the collars. Plus there are pattern pieces if more costumes are needed.

In addition I have 4 collar pieces - V in front with velcro tabs in back at neck. They are in a white knit with no hems and must use a pin to hold down in front. Also there is a bonnet, hand stitched, to match the other 3 bonnets.

These may be borrowed and returned to me. I ask $8.00 to be sent to me which will cover postage and packing. Any funds left over will be donated to the Guild.

Contact me: JoAn Huff, 49 Balis St, Oswego, NY 13126 (May 1st to October 31st, phone 315-343-3690) or 4019 Laurel Way, Ellenton, FL 34222 (from November 1st to April 30th, phone 941-723-9687).

Pioneers Honored at Festival Fiesta

By Jeannine Bunyan

When Toni' Intravaia, our loyal Journal Editor for 30+ years, had to leave Festival a day early to fulfill another commitment, she asked me to report on the Honors Celebration. I recall a similar article I wrote for Journal, Winter 1991, in which I urged,

> "As contemporary Sacred Dancers, it is important for us to remember that we are 'standing on the shoulders' of Saints who have blazed the trail before us. Not only must we understand our roots, but we must make every effort to avail ourselves of the experience and expertise of these pioneers *while there is still time!*"

Little did I think at that time that one day I would be honored as one of three pioneers. Today at age 75 I realize that Spirit knows no age!

Come with me to the Fiesta—Imagine a balmy California evening on Elm Tree Lawn of Scripps College, a gentle cooling breeze, the fragrance of night-blooming jasmine mingling with that of a savory Mexican buffet, meandering musicians offering lilting background to the bittersweet cacophany of conversations between friends, old and new, treasuring our last evening together.

Presently, a trumpet fanfare sounds, and the Mariachi Band leads our procession through the gaily decorated arches, into the grand Balch Hall where we have experienced "Opening and Closing Radiance" each day. The ambience is one of palpable Holy Presence.

Listening to introductions provides a brief biography of honorees and their contributions to Sacred Dance. Lana Spraker (World traveler as T'ai Chi Master) venerates the vitality of Elaine Friedrich who, at age 90, still holds T'ai Chi sessions at her Senior Residence. Stella Matsuda (Southern California SDG Representative, Director, *Alleluia Dance Theatre)* gives a glimpse into Evelyn Broadbent's "pioneering" Master's thesis "Use of Dance in Religious Education." At age 85, she continues to inspire intergenerational participation. Ann Blessin (Past President of Rocky Mountain Chapter and SDG Executive Board) focuses on Forrest Coggan's vigilance at age 76, to insure that we expand our respect for other races, cultures, and faith traditions. Phyllis Stonebrook (Past Vice President SDG Executive Board, Bylaws Chair) presents perky Jeannine Bunyan's accounts of bygone days in Hollywood movies dancing in DeMille's "Ten Commandments."

As each honoree is given a Red Rose of Remembrance, the audience erupts with thunderous applause and a standing ovation. A lovely marble paperweight is presented bearing the brass engraving of the "Pathos of Radiance" logo. It reads, "2003 Sacred Dance Guild Festival Honors —(name)—For Outstanding Contribution in Sacred Dance."

Together we honorees offer 326 years of accumulated testimony that Dance is the Visible Voice of God which expresses our *experiencing Truth* which is impossible to verbalize! With lump in my throat, I now let each recipient send you their personal greetings:

Photo by Calacsan

The Honorees at Festival 2003

Festival 2003 - A Great Sendoff into the Future of the Guild!

Thanks to the critical support of SDG International, Rocky Mountain Chapter and my cardiologist, I was able to attend the most significant Festival in my favorite state, right in the shadow of Mt. Baldy. Then to be among the distinguished honorees (receiving dark red roses and engraved plaques following gracious personal introductions and ovations)—well, what can one say? Except express again my deep appreciation for the warm-hearted ceremony, and also for all those whose labor of love created Festival 2003!

This also gave me a chance to point to the future instead of the past, to pose three events I hope to see materialize. These visions focus on the indigenous heritage of the native peoples of the Americas. I feel this is in line with the Global Parameters of this particular festival - the "Break Out" challenges now facing our International/Interfaith Guild as well as my own purpose of Global Transformation.

Hopefully our newly invigorated Guild will find its strength in LOCAL ACTION groups who look to an INTERNATIONAL CLEARING HOUSE, computerized OFFICE with simple paid staff, serving their needs in legal, educational, communication and promotional concerns - possibly Funded by Grants?

Onward and Outward - Forrest Coggan

Honor is Reciprocal

I honor the "spark of divinity" in each of You. The applause I received is spread to You All, with Loops of Love. Together we are the company of the committed who enable each to discover our magnificence in being God's instrument, speaking through mind+body+spirit. We who are engaging in Movement Ministry, receive the blessing of seeing lives changed by this total integrated experience.

As we join hands around the world, we are connected by the Invisible Clasp of Love. Peace is Possible!

Jump for Joy, Jeannine Bunyan

Thanks for a Glorious Day!

Unable to attend the entire Festival 2003, I was delighted to find energy to be there for one glorious day. I was greatly moved while observing various classes, seeing old friends and watching the presentations during Sharing Time. Trying to keep back the tears throughout the day, made me wonder how I would cope with the Monday evening ceremony.

Luckily, listening to the presenters and to my fellow honorees was so interesting that, when my turn came, I could put away my Kleenex and just feel extremely grateful for all that the Guild has meant to me since I discovered it over thirty years ago.

Stella Matsuda and all of the leaders of this year's Festival are to be commended for their creative and thorough planning, especially for the spiritual depth which was so evident. To you all, congratulations and——,

Many, many, thanks, Elaine Friedrich

What a Fiesta!

Mariachi Band, spontaneous dancing, meeting old friends Jim Maynard and Jeannine Bunyan, and hearing the report of 95 year-old Margaret Taylor Doane's ministry to Seniors and those with limitations, was wonderful!

I was thrilled to have my family in the front row, while I was presented with a beautiful marble plaque, which is now sitting on my desk for everyone to see.

It was also wonderful to have my granddaughter, Brook Broadbent there, recently graduated with a Masters Degree from NYC Ballet. This was her first introduction to the Sacred Dance Guild. Even after all of these years, my enthusiasm remains, to introduce newcomers to the blessings of Sacred Dance, and to help them, "Remember! You are an instrument of God." **In His Service, Elaine Broadbent**

SDG CHAPTER NEWS

LAKESHORE CHAPTER

The Lakeshore Chapter will host is annual fall sharing session "Sharing Sacred Dances" on Saturday, November 8, at St. Gertrude's Church on the north side of Chicago. This event provides sacred dancers with the opportunity to see and discuss one another's work.

An April fund-raiser brought 29 chapter members, nonmembers, friends and family to the opening night of the *Alvin Ailey Dance Company* at Chicago's Auditorium Theatre. The program included Ailey's signature spiritual work "Revelations" set to Gospel music.

Plans are now underway for the Lakeshore Chapter to host a regional Sacred Dance Guild festival next year at St. Mary's College, sister school of Notre Dame, in South Bend, Indiana on June 25-27.

On June 14 "Leap of Faith" with Kathryn Mihelick, founder-director of *Leaven Dance Company*, a workshop was held at the Parker City United Methodist Church in Parker City, Indiana. The group stretched, strengthened, energized and turned to embody prayer and worship.

NEW YORK/SW CONNECTICUT CHAPTER

Thanks to active member Betsy O'Neill our new program chairperson, and a thank you to Irene Clark for her services. The last workshop of the year, May 18th, Peace and Resurrection in a War Torn World, was led by several members who worked from prayerful to highly-spirited, including material from last festival plus innovative ideas and approaches. One leader, Carole Forman, gave a full workshop in February.

From JoAn Huff: Our *Chi Rho Dancers* did a Shaker Trio (learned at Festival 2002, N.H.) at worship August 10th at Faith United Church, Oswego.

NORTHERN CALIFORNIA CHAPTER

The GTU Cooperative Summer Session 2003 reports: Phil Porter and Cynthia Winton-Henry were part of the Creating Cultures of Peace: InterPlay in Community Art, Spirituality, and Activism. Carla DeSola had her course based on the *Peacerites* series of workshops which are shaped through the medium of dance and designed to explore aspects of peacemaking through scripture, spirituality, and personal engagement. Doug Adams led "Introduction to Dante's Divine Comedy as Art and Literature" for the summer session.

NORTHERN NEW JERSEY

From *Avodah Dance Ensemble*: Founding Avodah Board Member and composer, Irving Fleet, died of cancer on March 21. He shared his spiritual questioning, musical talents and enthusiasm with the group.

The *Avodah Dance Ensemble* received grants from the Best Buy Children's Foundation, the Laura Jane Musser Fund and Harkness Foundation for Dance. Other grants were received from The Grand Marnier Foundation and The Gloria and Sidney Danziger Foundation.

SOUTHERN CALIFORNIA CHAPTER

From Mary Bawden: Exciting news: a new master's graduate program in worship with an emphasis on Christian Dance offered by Hope University accredited through the Southern California Worship Institute; two times a year in January and June there is an eight- day on site intensive in Fullerton, California. For more information about this graduate program, go to www.scwi.org.

POTOMAC CHAPTER

Elaine Diggs from Maryland spear-headed a new production of "Were You There?" for the Lenten 2003 season. Elaine had been part of the group *Coram Nobis*, from Shepherdstown, WV, who had done this piece for several years under the leadership of Margaret Cogswell. Kathleen Henry created the original work in collaboration with the *Credo Liturgical Dance Company* of Boston. This is a riveting re-enactment of the passion and death of Jesus Christ, and it is remarkable in that each of the dancers takes a turn in playing the role of Christ. The dancers draw the audience into the drama, and we feel like we are there. In the final scenes of the death, the dancer is gasping for breath as she hangs on the cross! Truly, this is a meaningful way to begin the Triduum and prepare for Easter. Elaine was joined by members Peggy Hoffman, and Phyllis Strader, and several other dancers from Maryland, forming the group *Lumen Christi*.

They gave four services - one on the Wednesday before Holy Week at Christ Episcopal Church in Columbia, and three services during Holy Week on Wednesday at St. John the Evangelist Catholic Church at the Oakland Mills Interfaith Center in Columbia, on Holy Thursday at St. Philip's Episcopal Parish in Laurel, and on Good Friday, at the Morningside House of Laurel, an assisted living community.

On March 22, the Potomac Chapter of the SDG co-sponsored with Seekers' Church, Takoma Park, MD an all day INTERPLAY workshop and concert by *Off the Deep End Ensemble*. Tom Henderson and Ginny Going provided a genteel introduction into movement and improvisation, and really helped create a sense of spontaneity, playfulness, and pure joy in movement! Storytelling was a key component in relating to one another, and it was done effectively.

On April 6, we did an Adult Education presentation called "Making Your Prayer Life MOVE!" at member Judy Buchino's church, St. Mark's Catholic Church in Vienna, VA. Also participating in the workshop were Sally Moravitz, Fran Eargle, and Mimi Goodwin. This was an introduction to Sacred Dance, in which we showed how movement is readily incorporated into the liturgy in processions, with which they were already familiar. Sally Moravitz presented Psalm, which is an ancient procession piece. We followed with a processional walk to "Jesus Christ is Risen Today" which was to be sung at all Easter Masses. The reading for the day was from Ezekiel, and Mimi Goodwin enacted the song "Dry Bones." Fran Earagle presented "The Rose," choreographed by member, Sister Yoo Soo Kim, MM. We concluded the presentation by having all the participants break into groups, with movement to Psalm 23.

On May 31, the *Potomac Sacred Dancers* participated in a regional women's meeting at the Rockville Christian Church. Member Tamara Webb was in charge of the worship service, and we performed three pieces: "Send Us Your Spirit," "Weave One Heart" and "Go Now in Peace." The theme of the gathering was "That we may all be one" with a special emphasis on racism and peace.

SACRED DANCE ACTIVITIES

MICHIGAN

The Polynesian Dance Workshop and Luau Show was held on August 9-10 at Comfort Inn Hotel in Roseville. Julie Wolfgramm, featured dancer, is from Tonga. The *Golston Alynesian Dance Company* is under the direction of Karen Marks.

TENNESSEE

The First Presbyterian Church of Nashville reports that The Epiphany Dance Troupe joined the Sanctuary Choir in presenting the Tenebrae Service of Darkness at the church on April 18th.

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

Chi Rho Dancers Shaker Trio August 10, 2003

Festival 2003

Photo by Calacsan

Editorial Services

Do you need help turning your dance into words? I care about both.

Ellen Roberts Young
610-649-2526
EllenPeter@cs.com

Rates vary according to project.

YOUTH YAK

Our Youth in Sacred Dance: They Help Remind Us All

By Kenda Newbury-O'Brien (Artistic Director: The Arizona Liturgical Dance Group)

Most members within the Sacred Dance Guild have had their own special experiences with young adults and children in the sacred dance sector. One of my most rewarding experiences with young children was my most recent.

In June, I was hired by the musical director of the Shepherd of the Desert Lutheran Church and School in Scottsdale, Arizona to teach (and introduce) sacred dance to first through sixth graders at their annual Summer Arts Camp.

Before beginning the "choreography," the children and I talked about the biblical stories and the music chosen for the service. We also spoke of their faith in God. Each one drew pictures which they handed in during the week to me about their own personal thoughts and beliefs of God. While learning the choreography, we had time to discuss the gestures and the songs which also aided them in their journey towards realizing that dance is a form of communication.

The services they presented were unique. Each service was based on the children's learning process during the Summer Arts Camp. The processional began with each child carrying their hand-made colorful banners and displaying them at the altar. The children enrolled in the dance portion of the arts camp followed the presentation of the banners in an effective movement pattern which put them near the altar, surrounding the banners, arts camp instructors and the pastor. Following the sermon, the bell-choir and the vocal choir played and sang. The fifth and sixth graders recited biblical text while presenting choreographed moves, (I called it "choreographed dialogue") and dance for the rest of the children during the readings was incorporated throughout the service.

Although simple choreographed movements were given, these children honestly interpreted each movement given to them. They had made "the connection" between prayer and movement and were able to communicate to the congregation that they were not dancing for dance sake, but rather, they were communicating through the gestures and movements their chosen form of prayer.

These children of God were unafraid to accept movement as a way of prayer, commenting that they "...understood that we are presenting these dances as a gift to God and his loved ones." Simply put, their movement came from their heart.

At the beginning of the summer camp, my simplest hope was that the choreographed movement choices that were created for the children would reach out and touch at least one individual. It did that and so much more. The children in each grade level embraced the entire experience wholeheartedly and without fear. Beautiful images from their drawings and dance emerged because their faith was so pure and their trust unquestionable. It was a beautiful reminder of faith and honest communication. What they accomplished was grand. They had undoubtedly moved the congregation by their pure approach to prayer through the arts.

In my mind, what these children gave back to me was certainly much more than I could have given them - a reminder that truthfulness to any form of communication is the purest and most beautiful.

RECOMMENDED READING/VIEWING

Soul to Sole with Seniors, Growing Spiritually Using Symbolic Movement
Edited by Margaret Taylor Doane and Jeannine Bunyan, The Sharing Company 2002. Order copies at $9.95 per copy plus $4.00 shipping and handling, Sharing Company, 6226 Bernhard Avenue, Richmond, California 94805.

This is a sourcebook for adding movement to hymns and Christmas Carols, with choreography suggestions by Sacred Dance friends of Margaret Taylor Doane.

(Editor's Note: This book should be in the hands of all SDG members!!!!)

Soul-to-Sole Choreography Method for Christian Worship-booklet with accompanying DVD to show dances involving untrained dancers, trained dancers and men using this approach: $30 for both ($20 for DVD; $10 for booklet); call 909-793-8925 or SonLightdance@cs.com to order from 9-5 pm PST.

Awakening the Feminine - Program Three - Series I The Feminine Art of Emotional Expressions with Sharron Rose. For purchase and further inquiry contact Sharron Rose sharronrosel@cs.com. "Awakening the Feminine is a video series dedicated to the re-emergence of the true spiritual power and wisdom of womankind."

MEMOS FROM THE MINUTES

Continued from page 11

Kathryn Mihelick, Development Director, suggested that members might open their jewelry boxes, for "Diamonds are the Guild's best friend."

Lucy Knopf, Corresponding Secretary, demonstrated her excellent communication skills with a rendition of the Toreador aria from Carmen.

Phyllis Stonebrook, outgoing Vice President, sang "Don't cry for me, Sacred Dance Guild."

Carla Kramer, completing fourteen years as Membership Director, described the challenges of changing to an online membership system with a slow internet connection and sang, "I whistle while I wait."

Sue Johnson, retiring Treasurer, summed up her Treasurer's report: "We have some money." Treasurer nominee Rick Kesler demonstrated his readiness to serve by putting on Sue's purple Treasurer's hat.

Karen Josephson gave gifts to the outgoing Board members (Phyllis, Carla and Sue) and gave flowers to all. She also acknowledged two Executive Board members who had to leave before the Annual Meeting; they made their presentations to the Board at Large, July 17. Rosalie Branigan, Program Director, sang "Everything's Coming up Roses." Toni' Intravaia, Journal Editor, performed "My little spot."

Karen Josephson gave flowers to Stella Matsuda, chair of Festival 2003.

Scholarships - Noella Levy, Chair of the Scholarship Committee, reported that there were a total of 8 full tuition scholarships and 7 partial scholarships for this Festival. Karen gave flowers to Noella and to Evelyn Okamoto, local member of that Committee.

Flowers also were presented to Directors at Large, Kat Pettycrew, Tamara Mingo, and Ann Blessin. Karen called attention to the three incoming Executive Board members, Kat Pettycrew (Vice President), Rick Kesler (Treasurer) and Nancy Jennings (Resources Director, unable to be present). Finally, all present and past, local and national officers of the Guild were asked to stand and be recognized.

Karen reported that the Executive Board and other Guild members have begun a Strategic Planning process which will involve the Guild in "new combinations of movements." She concluded: "Stay tuned for the latest dances from the Sacred Dance Guild as we stretch and strengthen. And get ready to learn the steps, because we need all of you to help the dance-with-God keep swirling out to all those yearning to move yet not knowing how. It's all about the dance. Shall we?"

Elections - Anne Marks reported a total of 40 ballots received at the meeting, for a total of 61 ballots received. The slate was elected unanimously.

Karen Josephson reminded all members that the next International Festival will be held at Connecticut College in New London, CT, in July, 2005, and that Mini-Festivals for 2004 are sprouting up all over the continent.

The Executive Board members present assembled to sing to Karen and present her with a Carmen Miranda hat and a "Real Men Marry Dancers" shirt.

Ann Pomeroy moved, Lana Spraker seconded, **that the meeting be adjourned at 9:52 p.m. Carried.**

Respectfully submitted,
Ellen Roberts Young, Recording Secretary
They are also available for members only on the website.

CALENDAR

September 28, 2003 - Chapter Workshop: Sharing from SDG Festival "Paths of Radiance," St. Stephens of Hungary Church, New York with Joan Baird and Betsy O'Neill, leaders. Contact: Ann Pomeroy 845-362-1977 or Betsy O'Neill 212-535-4235.

October 11, 2003 - Southern California Christian Dance Concert, Trinity Evangelical Free Church, Redlands, CA 92373. Contact: Geneva Chinnock, Phone 909-792-3700 or gebochinnock@yahoo.com

October 14-15, 2003 - First Annual Christian Soul-to-Soul Choreography Retreat. Contact: Geneva Chinnock, Phone 909-792-3700 or gebochinnock@yahoo.com

October 19, 2003 - "Dancing Prayers of Praise & Thanksgiving" workshop with Betsy O'Neill, St. Ignatius Retreat House, Manhasset, N.Y. Contact: Betsy O'Neill, 212-535-4235.

October 29-November 2, 2003 - 17th World Congress on Dance Research "Dance in Education." International event in dance scholarship. Contact: Iris Stewart: 707- 765-6508 or Iris@Sacreddancer.com.

November 1, 2003 - Outreach Chapter Workshop: "Sacred Dance Fabrics," Randallsville New Life Church, Hamilton, New York with Suzanne Gorman-Smith, leader. Contact: Suzanne Gorman-Smith 315-824-1120 or Email suzanneg1998@yahoo.com.

November 8, 2003 - "Sharing Sacred Dances" with the Lakeshore Chapter at St. Gertrude's Church, Chicago. Contact: Michele Marie White 312-421-6725 or michele@workinmotion.net

January 25, 2004 - "Dancing Peace Prayers" workshop with Betsy O'Neill, St. Ignatius Retreat House, Manhasset, N.Y. Contact: Betsy O'Neill 212-535-4235.

January 26-28, 2004 - "Centered Leadership for Chaotic Times" - The 2004 Iliff Religious Leadership Conference, Denver Marriott Southeast, Denver, Colorado. Contact: Iliff Institute at the Iliff School of Theology - 303-765-3134 or email www.iliff.edu

Executive Board Meetings

Fall Board Meeting: November 14-16, 2003, Joann Flanigan, 1004 Brook Ridge Circle, Huntsville, Alabama.

Sacred Dance Guild Web Site: www.sacreddanceguild.org

You can apply for membership to the Sacred Dance Guild in three ways: 1) Complete the form and return along with your membership dues. 2) Join online at our website, www.sacreddanceguild.org. 3) Email our Membership Director (see address below).

Name _____ Address_____ City_____ State/Province____
Country/Zip/Postal Code____ Phone_____ Email_____

Membership Dues:		
	1 year Domestic/International Membership	$35
	2 year Domestic/International Membership	$62
	1 year Student/Senior (65+) Membership	$25
	1 year Group Membership	$82
	Life Membership	$1,000

Please make checks payable to Sacred Dance Guild or charge your membership by providing the following information.

Visa ____ Mastercard____ Card Number_____
Exp. Date_____Amount Charged_____Signature _____

Please return to Membership Director Connie Tyler, 2322 8th Street, Berkeley, CA 94710, or Email connie@deephum.com

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